



No. 1—Cartwheel hat with crown of black satin and brim of straw slightly rolled up on itself back and front. It is trimmed with an immense bunch of paradise.

No. 2—Palestine turban of copper-colored tulle with a jeweled sword run through the front. The material is wrapped around the head and worn low over the eyes.

No. 3—Street turban of French blue taffeta with a wide bandeau of black straw. Alsatian bow of taffeta at side.

No. 4—Restaurant hat of chestnut-colored tulle gathered to a wire edge at the brim. It is trimmed with a rocco rose with gilded leaves.

## HATS THAT START SPRING FASHIONS

Headgear Styles Made Up of Fads of Long Ago.

### BOBBED HAIR FOR ALL AGES

Florentine Coiffure Is No Longer a Caprice of the Extremists—Milliners Decide They Must Meet the New Demand.

New York.—Yankee Doodle, who stuck a feather in his cap and called it "macaroni," thereby creating a slang word for a gaily dressed man which has gone over two continents and lived in history, could not have felt prouder than the French king who put a piece of straw over his head to keep away the rain, and created hats. Both the feather and the straw were trivial incidents in the life of each of these characters (for the satire on Yankee Doodle was rhymed around a man), but they were the foundation stones of millinery.

Women have always pilfered from men their tricks of apparel, asserts a fashion writer. They are snug little thieves, women, when it comes to petty pilfering from those who consider themselves superior beings. After all, it is a form of coquetry, and women discovered centuries ago that nothing so pleased a man as to do what he did, say what he said, and hold on to his hand socially, financially, politically and mentally. A woman might hate another woman for stealing her fashions, but a man would only look with more prideful adoration upon a woman who fashioned her clothes after his.

Nothing so delighted the French kings, the great and haughty Bourbons, as the fact that their women did what they did in clothes. They gave them their magnificent brocade coats with the full skirts, the knee-length waistcoats, the precious lace ruffles and the silver and diamond buttons as a guide to their apparel. They allowed them to borrow their coiffures in order to have their hair perfumed, powdered and curled. They saw themselves reflected, as in mirrors, by the groups of women surrounding them.

The milliners have not permitted themselves to be limited by any one period of history. They have dipped with eager, curious hands into all the ashes and embers of the planet's past and produced for the modern woman a jumble of things that were once worn by her predecessors.

It makes for the gaiety of a crowd, this hobbling up and down of hats from Babylon to the French trenches. There is nothing dull in millinery today. If one could get together all the hats worn on the American continent, classify them, and divide them into chapters, one would be presented with a sartorial history of the world. Novelties in Dyed Suede.

Here and there one sees a new material attached to an old shape. Such is the case when dyed suede is used for an oblong turban, with its surface perforated in an edelweiss design taken from the Swiss Alps and copied from the patterns used in the Madeira Islands. Right here you have a jumble of people and nationalities all in one tiny cap tilted over the left eyebrow of a girl. These suede caps are dyed bright pink, horizon blue and pottery red. Their sole ornamentation is the perforation.

Someone has insisted that the revival of perforated designs on all our clothes came through the use of paper napkins in the war. God thought, but hardly true. Whatever the source, the fashion is here. The milliners may have originated it, but the dressmakers borrowed it over

night, for the midseason frocks of white broadcloth and velvet, or beige-colored gabardine and black taffeta, are perforated along their edges in set designs.

It is too late to talk of the Alsatian bow, for it was obvious that the milliners would revive it; but a certain woman of distinction started a fashion for it that the milliners quickly looked upon with envy. She came to lunch in a restaurant wearing the genuine Alsatian bow, black and immense, placed across the middle of her head, with a mere apology of a little cloth cap in front of it. It stood upward and outward, and her hair was coiled high behind it. This was the real thing, and her daring made her the target of all eyes. It may be that the Alsatian bow in this form will be introduced for the evening. Let us hope that it will never appear at the theater. At the present rate of prices and the scarcity of seats, the addition of a hundred, or so Alsatian bows in the audience would be the straw on the camel's back.

#### Charlotte Corday Cap.

The Charlotte Corday cap, minus its bow, has been introduced for the South and is taken up by the North. It is made of brilliant, dark tulle, always double, but entirely transparent. The best one is in copper tulle, its high crown trimmed at the base with a twist of tulle and one of those rocco red roses with gold outer petals and leaves which have been brought into fashion by a well-known designer of individual evening gowns. The transparent hat is beyond question one of the smart fashions of the hour. It means that the coiffure must come back into orderliness and loveliness. The crowns of these hats are often high and gently manipulated by the fingers to give grace, and one of the best French hats takes the crown of the American doughboy hat as its model.

As brown rules in veiling, so it seems to rule in these tulle hats. It is often in the color that the French call "marron," that chestnut brown which is soft and becoming. Over there smart women wear stockings of it with black slippers, even in evening dress, and they like it in all the accessories. Over here we are just beginning to grasp its importance. The milliners believe that in copper and chestnut, the brown hat will rule the spring season.

#### Hats and Bobbed Hair.

The Florentine coiffure is no longer a caprice of the extremists; it is no longer a sensational bit of bravado. The war has instilled it as a strong fashion. Women with gray hair wear it bobbed to the nape of the neck or curled under to appear as though it were cut. Girls with every shade of hair wear it. Matrons with half-grown children adopt it. So the milliners, after a frantic wringing of the hands, have decided that they must meet this new demand. There must be a large and creative impulse for hats that will go with this Florentine coiffure. The broad, flat hat of Naples has been brought out and is adopted by one young matron whose face figures in half the periodicals of the day, and her side companion, who also wears the Florentine hair cut, adopts the Florentine velvet hat with its trimming of two rows of coral beads.

It must be admitted that the women themselves have seen to it that they look well in any type of hat with this bobbed hair, whether it be turban or flat brim. They cannot, of course, wear hats of exceeding dignity, but they try a certain type of distinguished hat which is considered the leading thing by the milliners; and they carry it off with great skill. This is the immense black-thread lace hat, transparent, with its broad Alsatian bow wired across the front. This is the hat that will supersede, for the spring, the upturned, many pointed, theatrical hat of silk plush and velvet, with its sigrettes.

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## FOULARD FOR VEST

Material to Be Favorite, Taking Place of Fur.

Dresses and Suits for Early Spring Wear Show Trimmings and Linings of the Fabric.

Like the well-loved perennials of the garden, tulips, hyacinths and jonquils, which come back each year to find a joyous welcome, writes an authority, our old friend foulard will again be a favorite when fur coats are laid aside. Many of the dresses and suits designed for early spring wear show trimmings and linings of foulard. A simple sport coat of blue gabardine is given quite a dashing touch by its vest of dotted foulard—white dots on a blue ground. This vest is, in reality, the front of one of the new long-skirted peplum blouses, which are designed for wear with cutaway coats of various lines. When the coat is removed a very attractive foulard blouse is displayed. The edges of the neck, sleeves and the peplum are bound with white foulard. A narrow belt of patent leather holds the fullness at the waistline. The coat belt is made of its own material, held by a silver buckle. A stole-like collar completes the neckline of the coat and extends in tabs below the belt. The hat, which is designed for wear with this suit and blouse, is made of the same material as the



The Foulard Vest.

blouse—that is, dotted foulard—and is faced with plain blue taffeta. It is bound with dark blue gros grain ribbon and a band of the same ribbon ties the crown.

### COPY WAISTCOATS OF MEN

Garments Donned by Fastidious Beaux of Other Days Now Charming Fashion for Women.

Waistcoats and waistcoat blouses are among the newest fashions from Paris, and are one more of the many charming old-fashioned modes which have been adapted to present-day styles. This particular fashion was taken from the clothes worn, not by the women, but by the men of long ago, for waistcoats of varied and brilliant fabrics were the garments most delighted in by the fastidious beaux of other days.

No less varied and fanciful are the waistcoats of today. They are made in the most delicate of chiffons, as well as in such wool materials as these times offer. Some of them consist of a front section of metal brocade which shows only when the coat is open, and others are made like a blouse, with sleeves of chiffon or crepe de chine, and with back and front of brocade or satin.

Waistcoats of this kind are worn with a suit, and when the coat is open they look much more substantial and effective than the ordinary blouse. Without the coat they make a one-piece costume of the suit, and one is not aware of any lack of harmony such as usually results from the use of an ordinary blouse and the suit skirt.

#### Rounding the Square.

In making bits of fancy work, one often has use for the perfectly round piece of material, but a pattern isn't always at hand, and guesswork is rarely a success. But if you have a square to work with, or make a square of your material first of all, rounding it won't be so difficult according to the following method. Fold your square in halves first of all, then in quarters, then in eighths. Now, holding the material with the diagonal fold to the right, round off the lower right-hand corner from a point about one-quarter of the way along the diagonal to the lower opposite corner.

## BROWN CHIFFON VELVET



This charming afternoon gown is fashioned in brown chiffon velvet. It has bands of satin trimming of the same shade. The hat is of brown velvet with a brim of brown angora. A soft band and bow of satin forms the sole trimming.

### NEWEST HANDBAG IS OF FUR

Convenience Matches the Muff, Toque or Trimming of Coat—Many Other Striking Designs.

Really perhaps there is nothing very novel in the handbags of the moment. But just the same there are many new ones in the shops, as fresh and crisp—if one can call a handbag of softest chiffon velvet crisp—as possible.

One handbag that is extremely seasonable is that made of fur. It matches, of course, the muff or the toque or the collar or the trimming on one's coat or frock. Sometimes, indeed, it is muff and handbag combined—although even this idea is not new, as it was introduced a couple of years ago.

Then there are the lovely bags of chiffon velvet or velours made with dull silver settings—not too much of the metal, and the metal not too bright and shiny. Some of these bags are the ones with the octagonal or oval top that clamps down at one side, faced with a really good mirror. And the bit of chased silver is the framework of the top, and of course the metal clasp, as well, is of the silver. This same idea is carried out with dull woods of various shades of brown. Sometimes, with these bags, a big wooden bead forms part of the tassel at the bottom.

Tassels are the almost universal finish to the smaller handbags. When a bag reaches that larger size that puts it in the class of a shopping bag, it is not tasseled at the bottom. But the handbag almost always swings a tassel, of strands of chenille, of heavy twisted silk, of beads, either of steel, of jet or of colored glass, or else a combination of wooden beads and heavy strands of silk.

Some of the new bags have linings of green, blue or pink and white checked silk, quite like gingham in general appearance. Indeed, they are of silk gingham. At first thought a little checked design of pink and white is no suitable lining for a stately bag of black chiffon velvet that costs anyway \$10, but still this new lining is novel, and it is dainty and fresh as well. Moreover, it wears fairly well, something not always to be found.

Most of the handbags have small purses within that are attached to the top framework by means of little chains. This obviates the necessity of feeling blindly about in the depths of the bag for the change purse, as one has had to do in the small-mouthed bags of the moment.

#### Cloth of Gold for Hats.

A good deal of cloth of gold is now being used in dress hats. It is most generally seen veiled with maline in order to dull the bright effect, and appears most popular when used under maline of brown or black. Another novelty for use in women's hats is a satin about 18 inches wide and stitched with silk floss in rows about a quarter of an inch apart. This effect is seen in sand on brown, Chinese blue on black, and jade on black, and is especially adaptable for draped turbans, crowns and facings.

#### Remember the Guarantee.

When buying gloves, stockings and other articles with a time guarantee, mark on your calendar the date of purchase, and then mark ahead the day on which the guarantee expires. On the back of the page, for that month note where you have put the guarantee slips for safekeeping. Many people buy goods, meaning to take advantage of the manufacturer's offer of renewal, but allow the time to slip by unheeded.

## ABOUT OUR VEILS

Face Coverings Abandoned by the Women of Paris.

Curious Arrangement, Imitation of the "Flu" Mask, Is Being Worn by American Women.

The story comes from Paris that women have abandoned the veil. They are tired of it. They have taken to cartwheel hats and do not wish to destroy the outline of the brim by the folds of a face covering.

There are women over here, however, writes a fashion correspondent, recently returned from Paris, who are wearing the most curious veil America has seen. It is attached to a turban; it is as thick as the heaviest coarse net can be woven, and it is drawn tight around the eyes and the top of the nose, leaving the neck and lower part of the face bare. It is the best imitation of a masque that we have had so far, and it is intimated that it was taken from the influenza mask which was worn over the lower part of the face. One of our own designers of eccentricities has produced a genuine influenza mask of dyed lace which is drawn upward over the chin and nose to the back of the head. The French one is more seductive and coquettish.

In America we are addicted to veils. We wear them at all seasons, whether or not we know how to adjust them. The reason for their diminished fashion during the last year is due to the war activities of the great mass of women. First, a veil takes a long time to adjust; it should be done well, or not at all; and, secondly, it is not a good addition to uniform caps. So the veil dropped out, except among a certain segment of fashionables who would feel ashamed of their nakedness, as they say, if they went without it. The hurry and flurry of life has not allowed much time for leisurely dressing, and although the veil was insisted upon by the shops during the influenza epidemic, the doctors thought it was extremely harmful and injurious. They knew what the shops evidently did not know, that an influenza mask must be washed every three hours in a disinfectant. The extreme danger in the veil rested in the fact that it was not washed for days at a time, if ever.

For those who wear the veil, the milliners and jewelers have united in introducing a trifle which has gained much prestige. It is an arrow, an aviator's wings, a dagger or the fleur-de-lis done in jewels. This catches the veil at the extreme upper tilt of the hat in front.

It has been the jewel of the war. Women have turned their brooches into these veil pins; they have had other jewelry reset to possess the luxury of the moment, and they have bought them in real or imitation stones, in order to be in the procession of fashionable.

### WRAP OF BROCADED SATIN



Gold-and-yellow brocaded satin is the material in this luxurious evening wrap. The lines are extremely simple. The collar and cuffs are formed of wide bands of sable.

#### Rosettes of Velvet.

Large puffed rosettes of velvet, which were very popular as trimmings in millinery circles late last fall, are again being seen. On extremely large hats this trimming is placed at the front, while for the smaller shapes it is used at the side or back. Often the rosettes correspond in color with the facing of the hat. Another feature of the millinery situation is the increasing call for blue hats. Several shades of blue are being used in making small velvet hats, including electric, national, sapphire, Yale and French.

## ATTRACTIVE EVENING GOWN



Here is shown a winsome evening gown in two shades of blue chiffon velvet. An especially attractive feature of this garment is the unique sleeves of jet beads.

### SASH IS IN THE LIMELIGHT

Accessory Is More Sophisticated and Alluring Than Was Its Predecessor of a Decade Ago.

The sash of 1919 is a more sophisticated and alluring accessory than its predecessor of a decade ago, and it is adjusted to suit the fancy of the wearer or the artistic conception of the designer. Sometimes the bow is directly in the back, big and broad, like the obi of the maid of old Japan. Again the loops will be placed at the right or the left side, a perky, jaunty arrangement of silk or satin, sometimes with one instead of two long ends and fringe edged. Then there is the broad girde, usually of the material, deftly maneuvered with ends terminating in tassels.

However it is introduced the sash is a distinctive feature of frocks. Even the tailored serge, fashioned severely, with high collar and long, tight sleeves, boasts a sash these days, at least one chic model does, the sash being of the material and terminating in a wide bow at the normal waistline in the back. Another use for the material sash is on the velvet frock, one example being an old rose velvet gown worn by a young girl in one of the new plays. It is a delightfully simple gown, one-piece, medium width skirt and wide girde and broad bow of the velvet. A narrow band of kolinsky outlines the round neck and edges the modified kimono sleeves.

The sash, on the order of the sweater accessory, of medium width and finished with balls and tassels of silk, is still in vogue and it is particularly adapted to the trim little gown of tricotette or the equally supple wool serim.

### HAT, COLLARETTE AND MUFF

Three-Piece Sets of Fur or Fur and Silk or Velvet Combined Comprise Attractive Outfit.

What could be more fascinating than some one of the three-piece sets—hat, collarette and muff—made of fur or fur and silk or velvet combined? They are of varied shapes and in various color combinations, these jaunty little sets.

One set consists of turban, with just the top of the crown of kolinsky, while the lower part of the turban is swathed with velvet in a charming old blue tone, the velvet terminating in a large loop at the left side towards the back. A large crushed band of the velvet edged at the top with a narrow band of the kolinsky forms the collarette, which also terminates in a large bow at the left side towards the back. The muff is made of the blue velvet and kolinsky. A wide band of the fur forms the center, while the fabric forms the sides, one end of which is drawn through a band of the fur.

Another set consists of a wrap which after being snugly draped about the shoulders crosses in front and is tied in the back with a velvet ribbon. The muff would be simple and round, were it not for the velvet bow that runs through it, with loops of coquettish twist. The hat is oddly shaped and fits the head closely; at the top are loops of the velvet ribbon.

#### Fashion Notes.

Georgette continues to predominate as the blouse fabric, but as early spring fashions crowd out the new prevailing modes, look for blouses of crepe, dimity and net. Blouses in such striking colors as Peking blue and henna are a midseason novelty. Sealskin browns and navy are two other good blouse colors of the moment, the material in all instances being georgette.